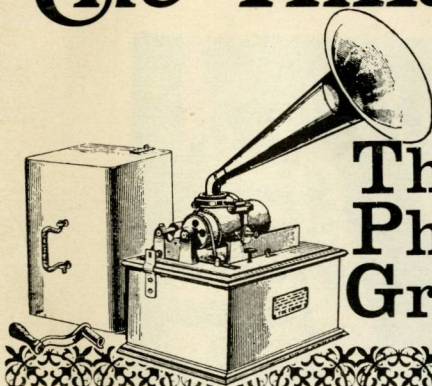


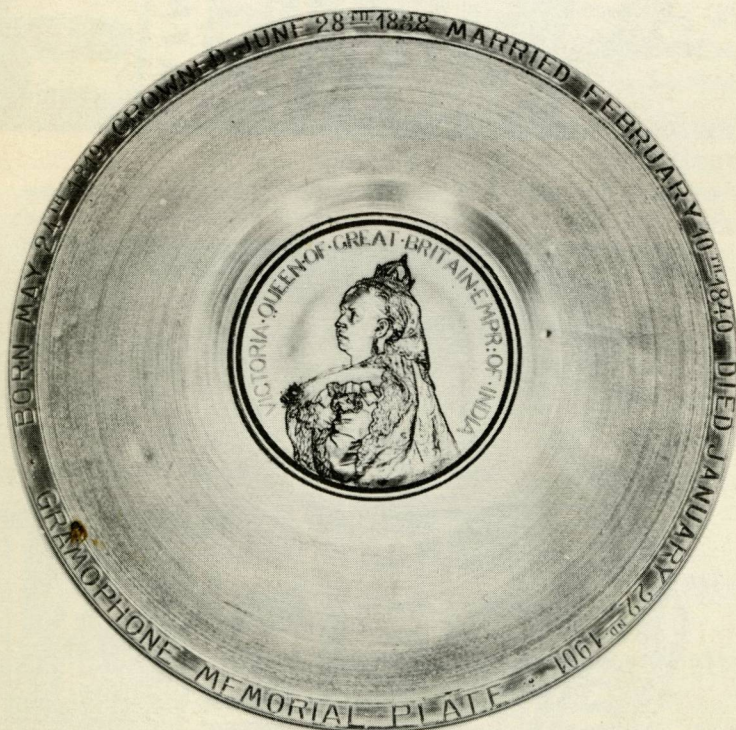
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 64

Dec. 1971

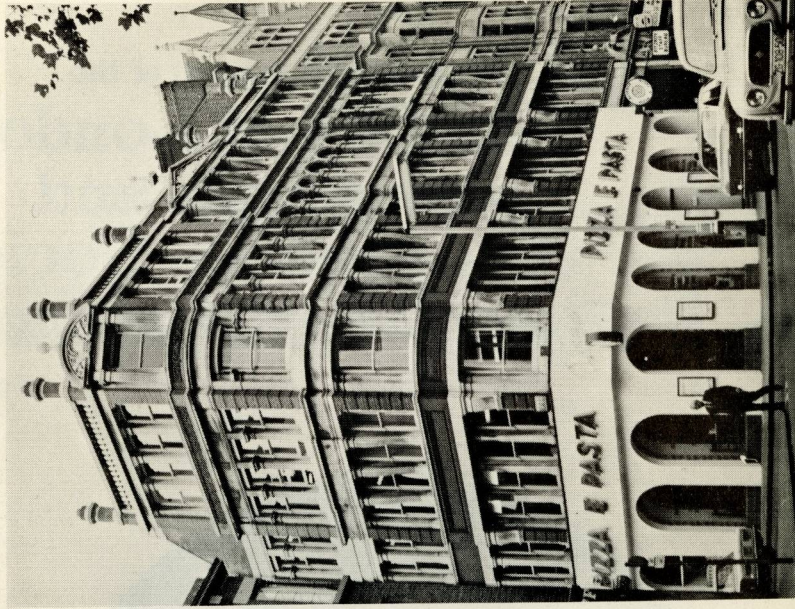
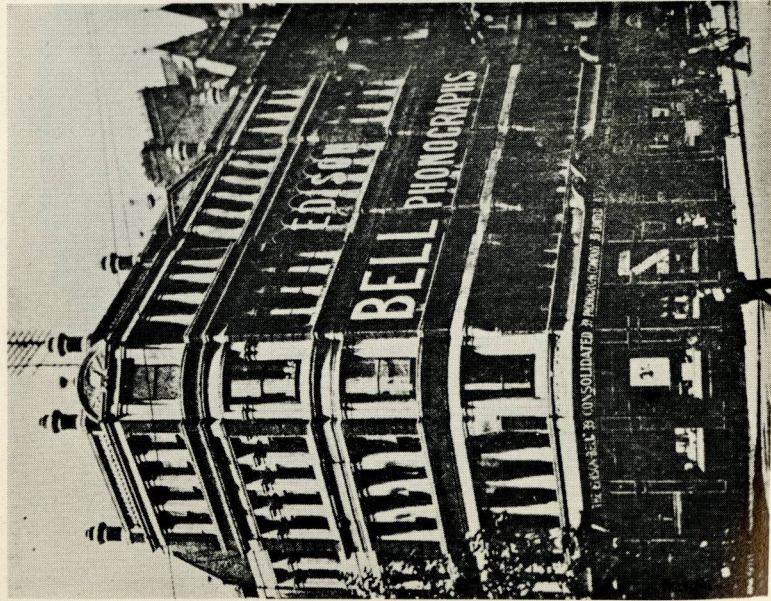


See Article Inside

Then

&

Now



SEE PAGE 81

 * THE HILLANDALE NEWS *

The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

(Inaugurated 1919)

No. 64.

December 1971

EDITORIAL

As members will observe from the report of our annual General Meeting (Page 96) George Frow, acting Secretary and magazine editor, has declined re-instatement of the positions he has held in the Society for the last two years.

Fortunately, we have not lost George completely, for he will still act in an advisory capacity to the new editorial committee, and continue to take a keen interest in the affairs of the Society.

George has a very fine collection of machines and accessories. Recently he published a book, entitled "A Guide to the Edison Cylinder Phonograph", which is a well informed catalogue of the range and type of Edison machines, together with a specification and dates, with many illustrations.

The fact that the Society can now offer re-print Catalogues and certain spare parts. Members will recall that this has been enlarged in scope greatly in the last few years. For this and the many unselfish hours, you have put towards the Society's running, George Frow, we offer our warmest appreciation.

..oOo..

BROADCASTING & OPERA

An Article to Celebrate the BBC's 50 YEARS
of Broadcasts Opera

In the winter of 1922, whilst rehearsals were taking place, for the British National Opera Company's season at Covent Garden, London, Mr. Pitt, the director, was resting in his room within the theatre, when an acquaintance Percy Eales, brought to him a proposition from

/continued

80 from an enthusiastic wireless fan regarding the possibilities of broadcasting Opera. Pitt put the proposal before the board of the British Broadcasting Company, who agreed and quickly sent some engineers to make preliminary tests.

The first broadcast was transmitted from Savoy Hill-London, (the call code was 2LO), this took place on the evening of January 8th 1923, consisting of Gertrude Johnson, Sarah Fischer, Raymond Ellis, Walter Hyde and Robert Radford. The experiment was considered a great success, and on the following evenings, Acts 1 and 3 of Hansel and Gretel by Humperdinck, were transmitted. On January the 17th, Dame Nellie Melba took the part of Mimi, in a broadcast of La Boheme by Verdi. The rest of the cast were:- Doris Lemon, Tudor Davies and William Anderson. Also that season the programme of the international Opera, and the Pavlova Ballet - items not known, were transmitted, thus placing Covent Garden as the pioneer of live broadcasts.

However, in the early days certain critics voiced their opinions that the audience, tuned in at home, would cease to subscribe to Concerts and Opera. This proved false, in fact an increase in attendance resulted after performances.

Solid foundations were laid in those early days of 1923, with Mr. H.V. Higgins, chairman of the Grand Opera Syndicate, envisaging the tremendous potential in the Broadcasting of Classical, Operatical and Theatrical works. The experiments spread, and by 1925, the American Broadcasting Network, transmitted the tenor John McCormack, this transmission did however bring a drop in receipts for that particular evening. Luise Tetrizzini, broadcasted several times in England in 1925, and publicly bemoaned the fact of the Italians backward approach to this new field of entertainment.

Article taken from Musical Masterpieces 1925.

..oOo..

THERE AND NOW. Number 1.

A new series about places that we
associate with the "Hillandale" era.
39, CHARING CROSS ROAD, LONDON WC2.

By A. Tuthill.

How many times have you wondered what became of the buildings that
once housed the recording company's in the early years of recording?

/continued

Recently my curiosity started me on a tour, inspecting the landmarks of the recording world. 81

My first stop was 39, Charing Cross Road, London, where in 1905, Edison Bell opened their famous show room. Originally previously before that date, a now large publishing company had occupied building. During the Edison Bell era, it was considered to be one of the most luxurious show rooms in London. When they vacated the premises, the General Post Office took office, leaving in 1961. The restaurant now in operation in the building made several alterations, these include the covering of the ornate white roof with a gold relief with cedar wood panels. The Grecian style pillars, have been boxed in with stainless steel. The show room front, which had remained throughout the Edison Bell and Post Office years has now been covered in concrete, but, as you will observe from the photographs, the original shape and outline remains.

Conversing with local people, who had worked in the area at the time, including my employer, who still clearly recollects that grandiose publicity concerning the show room. He recalled that patriotism had precluded many people from purchasing phonographs, but that this English venture was to prove the value of the machine to Englishmen.

This was my first stop, and the comparisons made make it personally very exciting, especially positioned exactly in the spot, where in 1905, Edison Bells photographer, had taken the same picture. The accompanying photographs to this article are B and C situated on the inside of the front cover.

...oOo...

INTERPRETERS OF OPERA

Number 1.

A series of six articles by R. Hewland.

Comparisons are odious. Well perhaps - but to the record collector it can be an engrossing subject, and can also be used to drive unwanted visitors from the house. Comparisons are odious. Not always.

If you play "Vissi d'arte" from Puccini's opera Tosca, in versions by Farrar and Welitsch, there is a great deal of difference. It is not just a matter of 1909 and 1948, not just a matter of acoustic and electrical recording, it is a matter of taste and temperament.

Both these singers were famous as Tosca (Farrar sang opposite Caruso

/continued

82 and recorded duets, unissued, from the Opera with him but between 1909 and 1948 much happened in the world especially in the world of Opera. Styles changed, Puccini ceased to be the current leading writer of Italian Opera, and became a standard composer whose leading works are not always in the repertoire.

This role has been sung by everybody from Destinn to Grace Moore, and I would say that the Opera was better understood in 1948 than in 1909, when Puccini was considered just a "verisimo" composer and not the successor of Rossini, Donizetti, Bellini, Verdi; as he surely was. In other words his works are of the kind that set the standard by which artists may be fairly judged and tested.

To return to "vissi d'arte", it occurs in the second Act, when Tosca appeals to heaven (this used to be known as Tosca's Prayer) when Scarpia demands her in exchange for Cavaradossi.

Details of records played:-

Welitsch.....Columbia..Lb.82.(78.rpm)1948.

Farrar.....s/s.H.M.V.2-053009.(81.rpm)1909.

Giannini.....H.M.V.....DA.892.(76.rpm)1927.

Cavalieri.....Columbia..A.5178.(82.rpm)1912.

These are not the most obvious versions, but ones picked at random from my collection.

These four singers were all famous in their time and are still remembered by record collectors.

The role of Tosca is, I would hazard, a dramatic one and the years have shown that the part should be sung by an Aida or Trovatore Leonora but we see here that Cavalieri and Farrar (both lyric sopranos) can sing the part. It is an interesting fact that both these sopranos (who were also rival beauties) start their version with the orchestral march which characterises a Puccini opera but perhaps this is just to fill a twelve inch record. But they both sing it more slowly than Giannini, who seems rather uninterested in the whole situation, or Welitsch, who sounds very involved.

Singing Puccini more slowly in a Verdian manner has become more pronounced in recent years and I think this is justified. The Welitsch version is so intense that you are almost dragged into the situation (shades of the Callas to come) and the recording and orchestral support is excellent. Everyone concerned knows their Puccini and their Tosca. A fine version. All Welitsch records are worth collecting and they are still about.

Giannini - well I don't think much of her Tosca. She doesn't really

/continued

care about Cavaradossi and I don't think the listener can care about her. Her complete HMV Aida suffers with the same fault. It is a pity that Rethburg didn't replace her in that set. Gainnini - not a Tosca.

Farrar - she thinks that Tosca is Mimi's sister but I feel that she sings most Italian opera in the same manner. Pretty but not really dramatic. I would think that she and Caruso didn't match well in the opera. Caruso had Destinn and Muzio to look forward to for his Toscas. Farrar - too sweet, too light.

As they say in Italy 'Toscas are born not made'. True.

Cavalieri is rather light but sweet voiced with a care for words (she is the only real Italian of the four) and except for the end of the aria when she goes all over the place she is a moving Tosca. They say she could act. I don't doubt it.

As a conclusion I would say that when a visitor asks me to play this aria I would often play the Welitsch version, sometimes get out Cavalieri but leave Farrar and Giannini on the shelves.

..oOo..

Talking Machine Pioneers, N.4.

Mr. Funnel of the Columbia Phonograph Co.

Mr. Funnel is now in England supervising the establishment of the Wandsworth factory. But when Mr. Funnel first went to the American Graphophone Company, the records were made by the duplication process. That is to say, the master record was placed on the mandrel of the Machine and the blank on the other. By means of connection between the two, the recording was cut on the blank. Difficulties in manufacture, limited duplicates obtained in this method from the master to about 25-30. Artists engaged were selected not only on their artistry but on their stamina, as popular numbers kept an artist busy re-recording the same piece, sometimes for weeks. Experiments with Celluloid and Gelatine were made for improving the recording blanks. These at that time were "rough cast", almost twice their proper thickness and shaved with shaphire knives to their correct diameter, then polished carefully. Semi-success was obtained with one blank master producing 1,800 duplicates. The rough cast process gave the original answer for improving production. Mr. MacDonald at Bridgeport-USA, experimented on these lines but was unsuccessful in producing a successful pressing, one of these masters was shewn to Mr. Funnel, who managed with

/continued

84 MacDonald's process of copper plating, to obtain several playable grooves and his fingerprints. This convinced both parties of the possibilities. The factory at this time, being very busy, the notion was dropped for nearly two years, after which a separate plant was installed. By adopting the electro-typers method, they were able to press a satisfactory cylinder. It was found that only Gold or Platinum would withstand the action of hot wax, copper soon weakened under this treatment, hence the term adopted by several companies "Gold Moulded". In order to protect this precious coating, the master is encased in a stout tube. Many experiments were continued in order to produce "Rapid Moulding", this process is now employed by all the leading cylinder manufacturers.

Adapted from article originally published in the Phono-Trader, February, 1906.

..00o..

THUMB NAIL SKETCHES No. 55

by TYN PHOIL

EDISION BLUE AMERBOL No 2221 HUNGARIAN FANTASIA (T.M. TOBANI) PLAYED BY THE EDISON CONCERT BAND CONDUCTED BY FREDERICK W. ECKE.

Theodore Moses Tobani was born in Hamburg on May 2nd 1858. He began his musical studies at a very early age, being only five years old when he was sent to a violin teacher. He went to the United States when still a child, and spent a good portion of his boyhood in New York attending the public school at Rivington Street. His parents, recognising his musical talents, decided that Hamburg gave greater scope for a musical education and returned there in 1863.

Here he studied hard and, when only ten years of age, joined a Concert Company and toured Germany. A year later he was engaged by a Hamburg Theatre Orchestra and crowds flocked to hear the eleven year old prodigy.

In 1870 the family returned to the United States settling down in Philadelphia where the fifteen year old boy Tobani secured an engagement on Simpson's Theatre circuit. It was about this time that he started composing.

From 1875 onwards he appeared with many famous orchestras and was associated with the elder Damrosch.

His Best composition is "Hearts and Flowers" but his writings covered a wide range and like many people of that time he used

/continued

Nome de Plumes such as Florence Reed, Andrew Herman and Theodore 85
Moses.

The Hungarian Fantasia is typical of his music as a whole and
built round a number of Hungarian Themes.

...00o...

HERE TODAY GONE YESTERDAYA Series by Jim Hayes

No. 6 BROADCAST XI

The life span of this eight inch double sided 78rpm series was from
December 1927 to December 1928. The Catalogue extent ran from XI to
X6 inclusive. The discs retailed at 1/3d. each and were manufactured
by the Vocalion Gramophone Co Ltd. Sold in Marks and Spencer stores,
the labels were Red, Gold, Black and White with Black and Gold
lettering.

In the following alphabetical artist listing, the catalogue number
is followed by the side letter, matrices and tune title.

Congregation of 2000 with organ at St. Martins in the Field, London.

X3a Z485 Holy, Holy, Holy.

X3b Z487 Jesu, Lover of My Soul.

* * *

Mabel Constanduros, assisted by Michael Hogan

X6a Z668 Mrs Buggins makes the Christmas Cake.

X6b Z669 The Buggins's prepare for a party.

* * *

The Festival Choir

X1a Z224 O Come all Ye Faithful.

X1b Z227 a) While Shepherds Watched.

b) Christians Awake.

X2a Z225 Hark The Herald Angels Sing.

X2b Z226 The First Noel.

* * *

The Reverend Patrick McCormick

X4a Z534 A Message on Happiness pt1

X4b Z535 A Message on Happiness pt2

* * *

Band of H.M. Welsh Guards

X5a Z622 Christmas Time Merrie England pt1

X5b Z623 Christmas Time Merrie England pt2

* * *

86 Jim G. Hayes, 161 Bowland Drive, Ford, Liverpool, L21 0JA
has published many complete numerical listings of British records. These include Brunswick, Crown, Edison Bell, Columbia, H.M.V. and Decca and those interested are invited to write to him direct for full details. His Rex list will be available shortly.

..oOo..

THE WAR EFFORT

The 35¢ record, through which Decca Revolutionised the popular record business seven years ago, was almost dead and buried. Columbia put its purple OKEH label into storage for the duration. Victor still clung to its Bluebird name, Decca to its standard blue label, but all three moved their top names up to the 50¢ platter. Sole exception: Bing Crosby. This reshuffle was inevitable after the mid-April WFB order, cutting the use of all-important shellac in phonograph records by 70%. Another consequence: manufacturers required from distributors one old record for every three new ones bought. Reason: reclaimed materials stretch virgin material three times as far. The man in the street did not yet have to chip in with old records, but many retail shops were angling for them, paying 2½¢ to 3½¢ a record.

Extracted from TIME May 18th, 1942

..oOo..

DUBBING OR TWIN TURNTABLES?

by Björn Englund

In my collection I have a 20 cm ORI and a 25 cm silverton with the same title. Details are as follows:

BEROLINA-ORCHESTER

03135 Es war einmal ein Musikus

ORI 9004

Jazz Sinfonia Orchester Richard Forst Gesan g

Erwin Hartung

3135 Es war einmal ein Musikus

Silverton 73

Despite the different size, these are identical performances as regards playing time, execution etc. This could only mean that one of the records is a dub of the other, or else there were two recording turntables, one with a slower moving recording stylus for the close grooved 20 cm disc. I think the latter is more probable as I have never heard of any dubbings before 1935

/continued

and the above were made in 1932. I would like to know if the silvertone label was ever used in Germany, or if the above issue was pressed only for export to Sweden (it was issued also on the German Brilliant label with the same number). 87

EDITORIAL NOTE: We do believe that, due to faults in the original matrices, dubbings were substituted by H.M.V. just after the First World War on certain of the operatic titles. These were marked by an S over an 8 in the label surround.

..oOo..

NICOLE CYLINDER No 117

Recently I was lucky enough to purchase a cylinder made by the Nicole Company. The number on the cylinder is 117 and there is a No 3 following it (perhaps this is the number of the master). It is made by the Gold Moulded process and I would guess that it was made around 1908. From what is known of the Nicole Co it is supposed that they did not commence record manufacture with cylinders as did their counterparts because in 1905 they announced that they were contemplating manufacturing cylinders. They made discs before they made cylinders anyway.

The title is "Give My Regards To Leicester Square" and is sung by a lady whose name, for some reason, is rather obscure, the rest of the cylinder being in very good condition.

The box is white with a green pattern, having the words Nicole Record in gold. The lid is also green, as is the base.

If any member can throw any light on this unusual record I would be very grateful.

(There is a photograph at the back of the magazine for those who think that they can help this member.

..oOo..

BRIEF BIOGRAPHIES

MARIE DELNA (contralto)

Marie Delna was born in Paris on April 3rd 1875, and died there on July 24th 1932.

DISTILLED BY

GERRY ANNAND

/continued

88 Her real name was Ledan and she was a pupil of Posine Laborde.

Her debut at the Opera Comique was on June 19th 1892 as Dido in Berlioz's "Les Troyens" and she remained as a member of that company for the next six years, creating amongst other roles, the title part in Godards "La Vivandiere" on April 1st 1895. This remained a favourite part with her. She was admired as Carmen and as Orfeo, her Metropolitan Opera debut as Orfeo was on January 29th 1910.

She married in 1903, and retired temporarily from the stage but made her re-entry at the Opera Comique in Bruneau's "L'Attaque du Moulin" in 1903, receiving a tremendous welcome. In America she also sang in the Bruneau work at the New Theatre. She was a member of the Metropolitan Opera in 1909-10.

* * * * *

EMMA CALVE (soprano)

Emma Calve was born in Aveyon on April 15th 1858, and died in Milhau on January 6th 1942. At the age of ten she went to the Convent of the Sacred Heart in Montpellier and was educated there for five years.

In 1880 she studied with Puget in Paris. She had her debut as Marguerite at the monnaie in Brussels on September 29th 1892 and sing there for one year. She then studied for a year with Madame Marchesi and then created the role of Simca in "Abu Hamid" at the Theatre des Italiens in Paris, December 16th, 1884. When she appeared as Ophelia (in Hamlet by Thomas) at La Scala she was hissed.

After another eighteen months study with Laborde she triumphed at Covent Garden during the 1892 season in the same role. She made her Metropolitan debut as Santuzza on November 29th 1893. Later she toured Monte Carlo and Madrid and St. Petersburg and triumphed all the way.

* * * * *

PAUL ALTHOUSE (tenor)

Paul Althouse was born in 1889. He made his debut as Omitri in the first U.S.A. performance of "Boris Gudonov" in 1913. He made many first performances in many American operas. He also created the role of Conte de Neiperg in the U.S.A. premiere of Giordano's "Madame Sans Gene" at the Metropolitan during 1951. He was the first

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* * * * *

KARL JORN (tenor)

Karl Jorn was born in Riga on January 5th 1876 and died in Denver on December 19th 1947. He was a pupil of Schutt and of Röss and Weiss in Germany. He was a protege of Baron Vietinghof Scheel.

In 1889 to 1898 he sang at Freiburg, in 1898 to 1899 at Zurich, 1899 to 1902 at Hamburg and then at the Berlin Opera.

He also appeared in Brussels and at Covent Garden between 1905 and 1908. He appeared at the Metropolitan Opera between 1908 and 1911 and made many American concert tours.

...oOo...

ANNOUNCEMENTS

Frank Andrews and Brian Rust (well known from the "Gramophone") are jointly to produce in the future the "GUIDE TO THE DISC RECORD IN THE UK. 1898-1960 (Note: Provisional title). All further issues of the Disc Record on sale in Great Britain Series, will now cease as this would erode some of the material. (Further information regarding publication etc., will be given in the magazine).

...oOo...

Linguaphone Institute Golden Jubilee. 1972.

A new member is planning research into the application and development of "Talking Machines" of all types, with regard to language learning in particular, and educational training in general. It is intended to tie this up with a brief review of the development and history of Linguistics as an academic study, and of Applied Linguistics as an educational tool. So far as we can discover at the moment, there does not seem to be any complete historical review on this subject, though the material for it must be plentifully available amongst the members of the Society. The research has been prompted by the forthcoming Golden Jubilee of the Linguaphone Institute, which is due in 1972. Interest is not restricted to Linguaphone which existed as a name before it was re-formed under its present title.

/continued

90 Interest extends to all teaching applications, whether of languages or other subjects, and whether published by Commercial or Academic organisations of any nation. Members with any information or examples of specialist "talking machines", their accessories, language and other courses and of course text-books; or with any information or recollections of the use of such materials, may care to get in touch with:- Sir John Marling, Director, Linguaphone Technical Services, [REDACTED] London, 4ES-SW7.

All letters will be acknowledged. The results of the research will be made available to members when it is completed. If it is decided, eventually, to mount an exhibition of such materials as can be made available, members would be notified in plenty of time.

..oOo..

THE INSTITUTE OF RECORDED SOUND

The printers producing the facsimile reprint of Harold Barnes's and Victor Girard's "VERTICAL CUT CYLINDERS AND DISCS" for the Institute, have had to, for technical reasons, change their production methods. This has led to a delay in delivery of the book. The Institute hopes to post copies to purchasers not later than the middle of November. The cost, including postage and packing is £6.00 (Overseas Society Members interested in this publication should check with the Institute before forwarding monies).

The address is: The Institute of Recorded Sound,
29, Exhibition Road,
London, SW7,
England.

..oOo..

DISC RESEARCH ADVERTISEMENT FROM FRANK ANDREWS

JUMBO RECORDS PROGRESS REPORT

I recently had a piece of luck in that I was able to inspect two Jumbo record Catalogues, Nos 11 and 17. These provided me with 29 new entries and all were of the earlier Odeon pressed discs. I now have only 30 "Blanks" from the first 1193 Jumbos with plain numbers. Among these recently "found" were issues of Afrikaans folk songs and Hebrew Cantor recordings. In the light of these, it is quite

/continued

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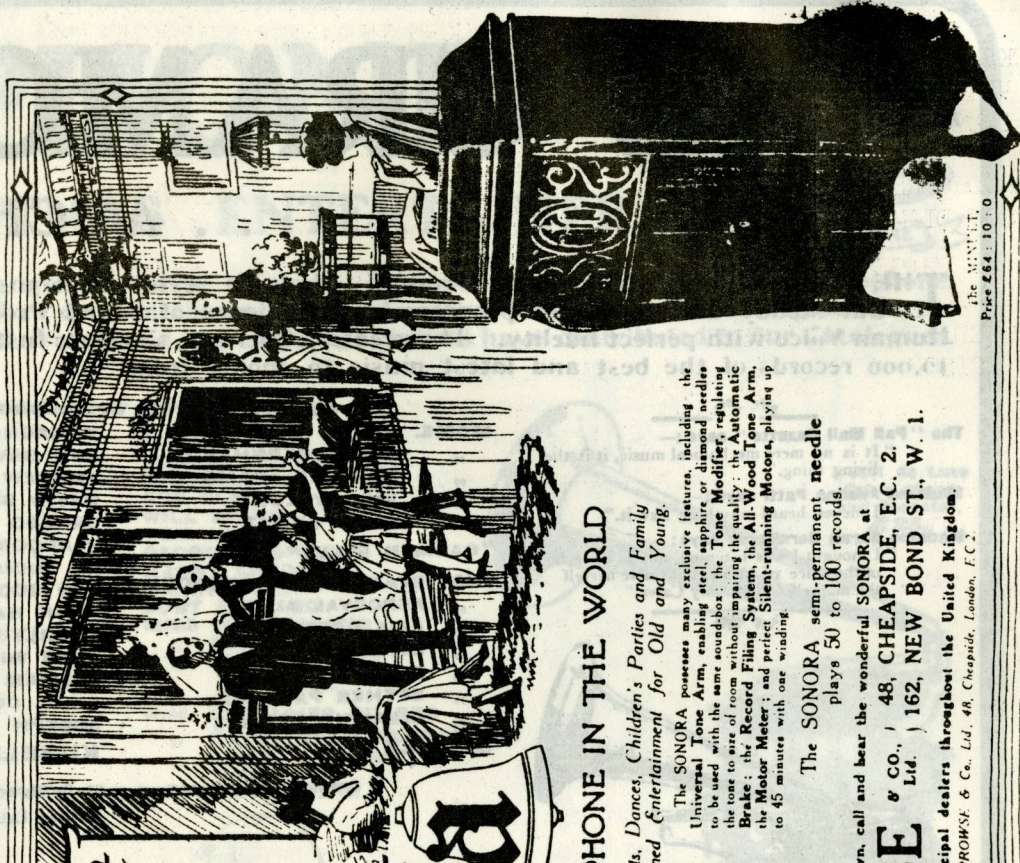
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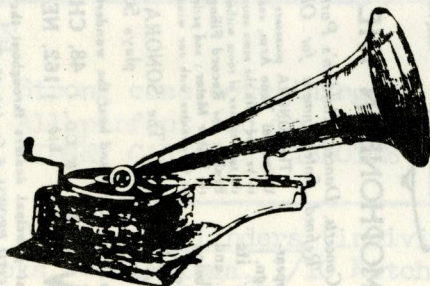
"It is no mere mechanical music, it is the living thing."

Madame Adelina Patti says:—

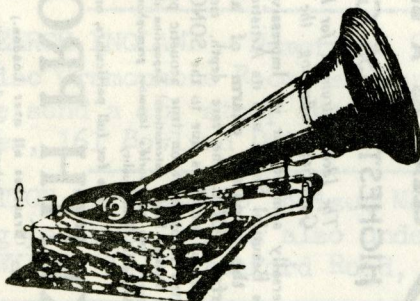
"I never heard anything like it."

Madame Sarah Bernhardt says:—

"I thought I was listening, not to the echo of the voice of Calvé, but Calvé herself the marvellous and only Calvé."



New No. 3 . . . 50s.
Will Play 7 or 10-inch Records.



New No. 4. 10in. Turntable,
£4 4s.

By means of the Gramophone you can hear

MME. CALVE

" SARAH BERNHARDT

" SUZANNE ADAMS

" KIRKBY LUNN

" ALICE GOMEZ

"CARMEN SYLVA"

MISS EVANGELINE FLORENCE

" PERCEVAL ALLEN

" EVIE GREEN

" ETHEL SYDNEY

" EN. KRISTMANN

" ESTHER PALLISER

" ELLALINE TERRISS

SANTLEY

TAMAGNO

BEN DAVIES

ANDREW BLAIR

DAVID BISPHAM

CARUSO

PLANÇON

DE LUCIA

VAN ROOY

JOHN HARRIS

HAMILTON EARLE

LANE WILSON

WILLIAM GREENER

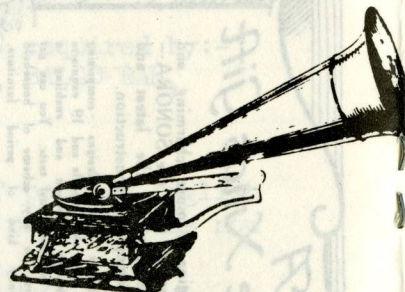
CHAS. COPLAND

JOSEPH O'MALLEY

KUBELIK

Gramophone Records are made in three sizes,

Red Label Records



New Monarch Junior, £5 10s.

There are many kinds of Talking

There is only one **"GRAMOPHONE"**

On receipt of a Postcard we will send Catalogue of Records

THE GRAMOPHONE AND TYPEWRITER

And at Berlin, Hanover, Paris, Vienna, St. Petersburg

PHONE

ISTMAS ENTERTAINER.



£25, and all equally efficient. No home is complete without a Gramophone. The Gramophone has evolved this present marvellous instrument, which reproduces the Mental, Vocal, and Variety Stage Artists have contributed to our Catalogues.

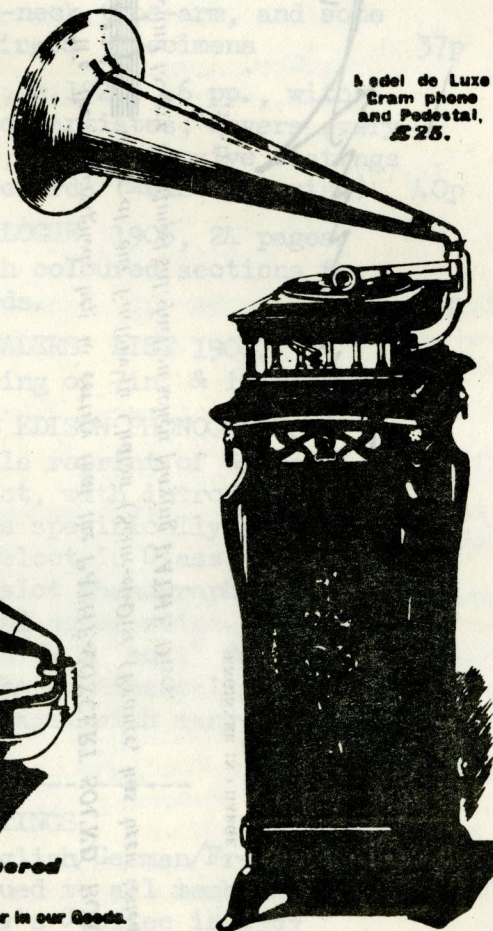
You can in your own Home hear

DAN LENO
HERBERT CAMPBELL
R. G. KNOWLES
GUS ELEN
WILL EVANS
TOM LEAMORE
GEORGE LASHWOOD
HARRY LAUDER
HARRY FORD
BURT SHEPARD
MISS MARIE LLOYD
 " **VESTA VICTORIA**
 " **JULIE MACKAY**

H.M. GRENADIER GUARDS
 " **COLDSTREAM GUARDS**
 " **SCOTS GUARDS**

12-inch, 7/6, 10-inch, 5/-, and 7-inch, 2/6.

Records 10/- each.



Triple Spring, with Tapered Arm, £13 10s.

Machines.

PHONE."

Records and Price List and Name and Address of nearest Dealer in our Goods.

ER, LTD., 21, CITY ROAD, LONDON;

Hamburg, Brussels, Amsterdam, Milan, Sydney, Valencia, and Barcelona.

Pathe Soundbox Gramophone with original signatures.

Cie. Gie de PHONOGRAPHES
CINEMATOGAPHES & APPARELS DE PRECISION

Anciens Etablissements **PATHE FRERES**

Siège social : 98, Rue de Richelieu

PARIS

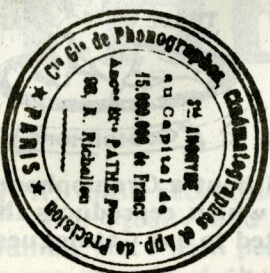
PATHE-CONCERT SOUND BOX N° 777

14, 16, 18, Lamb's Conduit Street, W. C.

We the undersigned, beg to certify that the **PATHE-CONCERT SOUND BOX**
made at our Factory in Chalon (Seine-et-Oise) (France), has been tested
and found to give the almost satisfaction when playing **PATHE** Discs.

TESTED BY :

ENGINEER IN CHARGE



Thurman J. Hunt

Pathe Soundbox Warranty slip with original signatures.

NEW FACSIMILE REPRINTS AVAILABLE

The following are now available from L.L.Watts, [REDACTED], Twickenham, Middlesex, England. Cash-with-order basis is requested, and we do ask that money orders, cheques, etc. be made payable to the Society. Only the Society Catalogue number need be quoted.

- | | | <u>Sterling</u> | <u>Dollars</u> |
|-------|---|-----------------|----------------|
| B.20 | H.M.V. Numerical List, 1911, 52 pp., self-cover | 25p | 1 |
| B.21 | H.M.V. Numerical List, 1912, 52 pp., self-cover | 25p | 1 |
| B.25 | GRAMOPHONE & TYPEWRITER, LTD (London & Sydney)
Machine and Accessory priselist for 1904, self-cover, 36 pp. Originally printed in Australia and illustrates the early horn machines from leather elbow to goose-neck tone-arm, and some of the intermediate <u>hinged</u> specimens | 37p | 1-50 |
| B.26 | BEKA RECORDS CATALOGUE, c.1920, 46 pp., with several illustrations of artistes; covers every shade of musical taste, with extensive listings of 10 in. and 12 in. records (Meister series) | 40p | 1-50 |
| B.27 | ZONOPHONE GENERAL CATALOGUE, 1906, 24 pages. Illustrated cover, with coloured sections for 7 in. and 10 in. records. | 35p | 1-50 |
| B.28 | ZONOPHONE NUMERICAL DEALERS' LIST 1908.
20 pages of close listing of 7in. & 10 in. discs | 20p | 0.75 |
| B.105 | COMPLETE MANUAL OF THE EDISON PHONOGRAPH.
A soft-covered facsimile reprint of George E. Tewksbury's 1897 booklet, with introduction by Thomas Edison. Deals specifically and in great detail with the electric Class M, the Spring Motor and coin-slot phonographs, care of batteries, repros and accessories. Books are sometimes described as a "must" for collectors, but this is <u>the</u> fundamental guide for <u>all</u> Edison owners. 92 pages with many detailed line drawings. | £1-05 | 4 |
| ----- | | | |
| B.13 | BERLINER 1898/1900 LISTINGS.
Mixed United States/English/German/French
This catalogue was issued to all members at the time of the Society's Jubilee in 1969 is now again available | 35p | 1.50 |

ALL POST FREE

'D O G' Model Gramophone

Soundbox urgently required for Trade Mark Gramophone.

Please write to:- S. Willsher,

[REDACTED]
Henleaze,
BRISTOL BS9 4PM, England

W A N T E D

Records of IRISH interest-

on all labels, but especially-

Beltona, Dominion, Harris, Henecy, Imperial (Green Label)
Parlophone, Regal, Vocalion (Special Green Label),
Shamrock

Any discs or cylinders by J. C. Doyle, baritone

Also would like to buy or borrow Parlophone special
Irish and Scottish lists.

JOHN MCKEOWN, [REDACTED] London, S.W. 1. Tel: [REDACTED]

ADS IN BRIEF

Roger Cole requires the following discs from the Durium EN series:
ENO 2,3,5,8,11,16,29,31,32,34,35,36,37,38,39,40,41,42,43,44. He will
accept them with or without covers, and in any condition, and he
welcomes any correspondence with members of similar interest. Please
write to him at [REDACTED] Christchurch, 5, NEW ZEALAND

Empty packets or tins of gramophone needles wanted. Any member having
any spare needle tin boxes or paper packets of any disc companies
other than Songster, H.M.V. or Columbia, I will exchange, buy, etc.
Write to George Woolford, [REDACTED], Bromley, Kent BR1 5 SO

Ken Batty, [REDACTED], Hazel Grove, Stockport, Cheshire, is
anxious to have news of records, either disc or cylinder, by the
British bass, George Ditchburn, who, it is thought, made records
about 70 years ago. He is making this appeal on behalf of Ditch-
burn's daughter, who believes this Society may be able to help.

If you are interested in LIGHT ORCHESTRAL MUSIC, you are invited
to send for a free copy of the COMMODORE SOCIETY'S MAGAZINE, to
Stuart Upton, [REDACTED], Purley, Surrey

possible the remaining 30 "Blanks" contain recordings of material in a foreign language. Catalogues Nos. 18 and 19 should clear this matter, so does anyone possess either of these and could they please allow me to borrow same? The Odeon pressed "Blanks" are now as follows: 361, 376, 872-882, 967-984, 1038, 1060. 91

From the remaining Lindstrom pressed Jumbos and Venus Records, Numbers 1194 to 1616.

I HAVE ENTRIES ONLY against the following numbers:

1266	1334	1451	1317	1369-1371	1517
1276	1340	1455	1327	1378	1518
1280	1348	1458	1330	1393	1534
1296	1355	1478	1610	1413	1537
1301	1361	1484	1612	1417	1540
1310	1363	1499	1614	1426	1547
1313-1315	1367	1510	1616	1428	1569-1589
				1441	1596
				1443	
				1446	

Therefore I need to know the details of all Jumbo and Venus Records with numbers other than those IMMEDIATELY ABOVE. Please direct all details to Frank Andrews, [REDACTED], Neasden, N.W.10.

..00o..

PATHE 20 inch DIAMETER DISCS.

As far as I know there is an English Catalogue Series of these monsters which totals 131. Our Hon. Chairman and myself are cataloguing these both by their catalogue numbers and their master numbers. We have thirty "Blanks". Catalogue numbers seem to be on their original sleeves only, the master numbers are on the discs. If you are lucky enough to own any of these discs, or have any of the special catalogues that were issued, will you please send details to me at the above address, along with all that marvellous "Jumbo" information, which you are also going to send! Thank you. (Signed) Frank Andrews.

..00o..

(continued)

Your attention is drawn to the photographs that appeared in the last "HILLANDALE NEWS" (inside back page). Members will be interested to note that Joseph Berliner is pictured, second in from the right, (with hands in pockets) in the top photograph which was taken in 1898. The bottom picture was taken in 1921 and shows the outside of the same factory.

Page 73. Last Issue.

"The Gramophone Company was not formed until APRIL 1898, at the HOTEL CECIL. It did not become Limited until the 25th AUGUST 1899 when the style was changed to "The Gramophone Company Limited" - this was the first Limited Company, the second was formed after the dissolution of the "Gramophone and Typewriter Company" on NOVEMBER 18th 1907.

Page 70. Last Issue.

Although apparently not issued in Britain, the Victor Documentary Records, were allocated single-sided numbers in preparation for issue on double-sided Plum Label records. The shells were at Hayes by September 28th 1927.

Victor.	His Masters Voice.
35834(a)	01186.
35834(b)	01187.
35835(a)	01188.
35835(b)	01189.
35837(a)	01190.
35836(b)	01192.

Page 67. Last Issue.

The Lindberg songs were written before the flight in anticipation of its success, and recorded immediately afterwards Lindburg left on the 20th May, and arrived in Paris on May 21st. Victor records 20671 and 20674 were recorded on May the 23rd. The actual title of 20671 is:- "The Flight of the Flying Fool", not "The Flight of the Lucky Lindberg", and it is sung by Ernest Rogers.

Page 60.

The Obituary of Walter van Brunt, we understand this artist began using the name of Scanlan in 1917, and never reverted on record,

/continued

except for one Romeo label around 1929 for a minstrel show. 93
Also Van Brunt rarely, if ever wrote letters, and this gave the
impression in some quarters, that his mental faculties were failing,
which was not so. He normally kept in touch with his well-wishers,
through his daughters.

..oOo..

SUBSCRIPTIONS

Please note, that up to the 31st December 1971.

British, Europe	£1.00 per annum.
Australian and New Zealand	£1.75 per annum.
Canada and United States. Surface	4 Dollars
including other parts of Air	5 Dollars
the World	

Then: 1st January 1971.

British and Europe	£1.25 per annum
Australian and New Zealand	To be announced
Canada and United States Surface	5 Dollars
including other parts of Air	6 Dollars
the World	

Monies to be made payable,	A.D. Besford, Esq.,
to the "City of London	49, Blake Road,
Phonograph and Gramophone	Great Yarmouth,
Society and forwarded to:	Norfolk,
	Great Britain.

..oOo..

THOMAS ALVA EDISON AND THE MANCHESTER EDISON SOCIETY

JUNE 1916

To the Editor of "Sound Wave" from the Hon. Sec. of the Manchester
Society.

Dear Sir,

At the April meeting of the Manchester Society mention
was made of the fact that Mr Edison had kindly consented to
his name being used as Patron of the above Society. It may

/continued

94 interest your readers, and especially those who are Phonograph enthusiasts, to hear what our distinguished Patron had to say in connection with this matter.

In his letter to the Society whom he wrote personally thanking for a home made record sent to him, and in which the officials had a voice, he said "It gives me great pleasure to comply with your request to become a Patron of your Society, and you have my permission to use my name as such. Allow me to wish your Society and all its members a prosperous career. You will be glad to learn that it will not be very long before your members will be able to have records of some very fine music, as I have been working very hard to improve our methods of recording.

Yours very truly,

(signed) Thomas Alva Edison".

Percy Howard,
Hon. Secretary,
Manchester Edison Society.

..oOo..

REPORT

AT THE WHITE SWAN

The Society's October meeting reported by A. Johnson.

The programme, which was made up of cylinders, was given by Alan Tuthill who is a new member.

He played them on two machines; an Edison Two Minute "Standard" and a Two Four Minute Edison "fireside" amplification was by means of a pathe horn that gave ample volume for the "White Swan".

We began with two minute cylinders, both Edison and Pathe, of which the song of Vanika sung by Kirkby Lunn and the aria from Benvenuto Cellini sung by Jan Note met with general approval and comment on the good condition of these recordings.

On four minute cylinders the octet known as the American Standard Orchestra gave a spirited rendering of an abbreviated Semiramide

/continued

Overture which contrasted with the Sousa conducted performance of Softly Unawares, well conducted indeed. 95

Murray Hill, on one of the special series Edison's was most amusing, beginning with a sketch and ending with a patriotic alphabet, which was unusual. A Billy Williams good sentimental song was heard among a group of operatic titles of which the Avezza-Daddi duet from Act 1 of Boheme was especially interesting.

To hear Freda Hempel singing the Hawaain song "Aloha-Oe" was unexpected but singing of the first quality in this charming song was universally greeted with applause.

To end the varied programme a xylophone solo by Lou Chiha Friscoe amazed everyone with the dexterity of his excellent wristwork.

A good programme with something that pleased everybody.

..oOo..

A CIRCULAR LETTER FROM COLUMBIA RENA RECORDS

dated January 31st 1914.

Dear Sirs,

In connection with the changes that have taken place in the Trade, we have decided that in future we will list on our famous Columbia Rena Records only those of the very highest standard in artists, quality of recording and manufacture.

With that need in view, we have deleted from the Columbia Rena Catalogue a large number of popular records and transferred them to the regal repertoire.

We herewith hand you the new Columbia Rena catalogue and March supplment, these will give you an idea of what Columbia records will consist of in the future. We specially call your attention to the following records as evidence of the great improvement in quality, and ask you to hear these three records.

12" No 442 by the Milan Symphony Orchestra representing, we claim the finest orchestral recording ever made.

12" No 447 and 10" No 2251 Both made by Mr Thorpe Bates representing the finest baritone records ever made.

ADVERTISING:- Columbia Records will be advertised more extensively than ever this year, and we enclose copy of advertisements that will appear in the "Daily Mail" of Feb 16th

/continued

96 23rd and 25th as our opening of our new advertising campaign.
To sum up.

Columbia 10" records @ 2/6 will be of better quality than
ever

Will be of the highest grade artists

Will be advertised bigger than ever.

We will support in every possible way all dealers who
specialize and push Columbia Records.

Yours very Truly
Columbia Graphophone Co
Louis S. Sterling.
British Manager.

..oOo..

ANNUAL GENERAL MEETING

The Annual General Meeting of the Society was held at the "White Swan",
Tudor Street, London, EC4, on Saturday the 2nd of October, commencing
at 5.30pm. Between 35 and 40 members were present.

The Chairman, Len Watts, in welcoming members, looked back over a year
of progress, and towards the future and further improvements. The
Society's activities were expanding rapidly.

The acting Secretary, circulated the minutes of the last Annual General
Meeting, and these were taken as read.

In presenting his accounts, the Treasurer, Tony Besford, stated that
the cost of running the Society was constantly increasing, particularly
with regard to printing and postage. He related that losses would be
made on some members unless the annual subscription could be raised.
After a general discussion, the Treasurers recommended figure of
£1.25np, for the United Kingdom members was adopted (a rise of 25%
on the existing subscription). A similar 25% rise would affect other
overseas members. The motion was proposed by Jack Maloney and seconded
by Barry Renaud; this rise would not take effect however until 1st
January 1972.

The acting secretary, George Frow tendered his resignation in this cap-
acity and also as Magazine Editor. He would be going overseas more in

/continued

the future, and in fact would shortly be away for four weeks, so this precluded magazine preparation. He felt that although the Magazine could be much improved, there was now a reasonable foundation. He looked forward to working for the Society in other ways.

97

The following were elected:

Chairman.	- Len Watts
Treasurer.	- Tony Besford
Vice-Chairman.	- W. Dukes
Regional & Assistant Secretary.	- Peter Curry
Assistant Treasurer.	- George Woolford
Committee	- Frank Andrews
	- Ron Armstrong
	- Leslie Kaye
Auditor.	- Arthur Close

The Chairman then read a proposal he had received from our Worthing member, Sydney Carter, whereby the Society should appoint an experienced person, preferably retired, to undertake all secretarial, publishing and spares posting responsibilities, and that this person should be paid an honorarium by the Society. Discussion was invited - several members being in favour and several against the proposal. A suggestion was made that the whole membership should be circulated on this matter. However on voting, the majority showed the matter should not be pursued further, and the Society should remain amateur, but that perhaps professional help to the Secretary should be considered. Tony Besford stated he was willing to try the consolidated Secretarial duties with that of Treasurer.

The future of the "Hill and Dale News", was then discussed from the floor, and three members, George Woolford, Alan Tuthill and Roger Hewland, expressed themselves willing to form an editorial and production committee.

On the question of future programmes, Frank Andrews felt that these should start later, omitting the interval. This proposal was accepted by all those present. Meetings will now open at the usual time of 6.30, the recital commencing at 7.30, this later time also allowed members who arrived later through lengthy journeys, disappointment of missing the first items.

Another Country Members Saturday meeting was provisionally planned

/continued

98 for early May - the date will be announced in the February Magazine.

Future programmes were then arranged until that date.

9th November	Roger Hewland. Pathe Discs.
14th December	Roger Thorne. Discs.
11th January	Frank Andrews. Introducing Wee Georgie Wood.
8th February	President's Evening.
14th March	John McKeown.
11th April	Chairmans Evening, Pathe Discs.
9th May	Robin Hayden

The Meeting was then closed.

Financial Statement for the year, 1st September 1970 to the 31st August 1971.

Receipts

Balance b/f	£131.99
Subscriptions	£473.47
Reprints	£327.54
Books	£190.28
Adverts	£ 26.66
Sale of parts	£606.43
Misc' sales	£ 41.52

£1797.49

Payments

Postage	£259.87
Printing	£329.37
Stationery	£ 77.68
Purchases for	
Resale	£815.80
Misc' expenses	£ 72.68
Balance c/f	£202.49

£1797.49

A.D. Besford
(Hon. Treasurer)

..oOo..

The H.M.V., Titan of the Twenties

by George Frow

Let the great world spin for ever down
The ringing grooves of change

- Tennyson(The Lotus Eaters)

Perhaps as an unconscious tribute to the "Roaring Twenties" the Gramophone Company in Britain and elsewhere, began to market at the end of that decade, a range of Gramophones, larger and louder than

/continued

ever before. Louder certainly, because electrical reproduction of the new electric records had at last reached the drawing rooms of the enlightened and more prosperous few, via the Brunswick PANATROPE and others; of course this was the early edge of the "Listen to the Bass" period. The matter of size will be discussed. 99

In the United States, the Victor versions of these electrical reproducers became known as the ELECTROLA, but like their predecessors, the VICTROLA, this term never caught on widely in Britain and the subject of this article was just known as the W.I. AUTOMATIC GRAMOPHONE, on its appearance in the H.M.V. catalogue in January 1928. One of these machines is owned by the writer, and was secured through the alertness of another collector.

The W.I. is electrically operated in all but sound amplification, this part incorporating the re-entrant horn (the ORTHOPHONIC which had been in several HMV/VICTOR models for about a couple of years), it is fitted with a number 5 soundbox.

Not much at all seems to be available on the history of record-changing devices, but a choice-of-phonograph-cylinder was certainly available on a Columbia record player around 1930. It is hoped that perhaps other members would be able to enlighten the Society on this aspect of the Gramophone. But it would seem that the H.M.V. W.I. AUTOMATIC GRAMOPHONE may be the first disc machine fitted with a record changer, and surely the only acoustic gramophone incorporating one.

Although the HMV Catalogue of this period embraces some electrical record players consisting of up to three separate units, the W.I., would probably take the prize for its sheer capacity and weight. It stands 40" () high and is 42" () wide, and 23" () deep, it is heavy enough to require two men to lift it. Its nearest competitor for size would perhaps be the re-entrant horn model number 202.

In operation, the machine is well worth watching, and in its day must have fascinated many a guest while the after-dinner port and cigars were being appreciated. The records, 12" and 10" mixed, are placed on the magazine, a dummy turntable, seen on the far left in the photographs inside the back cover. A bronze finished arm in the shape of a "Y" is pivoted on the nearest point, and this rests over the discs. On the underside of the three arms are metal claws working on the ratchet principle, these grip the edge of the disc, and are fitted for ten or twelve inch. On the front of the machine, near the lid, in the centre are the controls. The left is an on/off switch which also activates an internal lamp, which is illuminated when the lid is raised. Next to

/continued

100 this is the start button, which activates the cycle, or "re-jects" a disc not fitted with lead off grooves. On the right a sliding button, pivoted inside the cabinet, allows you the choice of normal single playing or multiple renderings of each disc. When the start button is pressed the turntable starts revolving, and the goose neck tone arm, which is slightly modified, lifts up about 2 inches. The "Y" arm lifts vertically about 2 inches and swings clockwise, through about 70 degrees, halfway between the two turntables two swinging cams are encountered and this sets the tone arm, for the size being played. The "Y" arm lowers over the revolving turntable and drops the disc, then it returns to the other table, and the tone arm starts at the edge of the disc and plays the record. After the disc is played, the arm jerks up again, and returns to the side a rubber covered pin (just below the turntable, to the right, in the photograph) pushes up, upsets the disc which hurls itself on a different axis to the right, into a rubber and felt lined box.

It has been stated that the employees of HMV, found a slight increase in sales of odd discs from sets, although the writers machine, has not, up to the present broken any discs. It appears that this system of playing lasted only a short period before an improved method was marketed.

The complete mechanism is extremely complicated, based on relays of cams, rods, levers and springs. It literally must be constructed of hundreds of little moving parts, and fortunately the model functions well and did not require more than a very minor adjustment after recent purchase. All this however is driven by one electric motor, and it is thought that this is fed at 60volts, through transformers inside the cabinet.

The W.I. was offered at £125 in polished walnut, complete with an arm-chair control pedestal, for which there is a socket provided in the back of the cabinet. This gramophone fills a niche in a collection, but its bulk precludes it joining the rest of the collection as a sharp corner of the stairs being the obstacle, and it will forever remain downstairs. A comparison with its ponderous and immense complications and slender simplicity of a modern table-changer is proof of the progress made in the industry in over 40 years and the time has come, surely, for some research into this development.

SUBSCRIPTIONS AUSTRALIA AND NEW ZEALAND

Please note that subscriptions to our Society should be paid directly to A.W. Savery, Esq., [REDACTED] Reservoir, Victoria 3073, AUSTRALIA, and quotations for membership should be forwarded to him

/continued

and not Great Yarmouth, Britain.

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Regarding our illustrations

The centre Gramophone and Typewriter December 1903 advertisement has been issued to match the 1904 Machine Catalogue which is now on sale. The number 3 you will observe jumped in price quite considerably from 50s. to £3.10.0d.

Sonora Gramophones. December 1919, the contemporary write-up states "Of the making of Gramophones there is no end, but the Senora is certainly one of the best. Its tone is wonderfully clear, and it possesses a universal tone-arm enabling steel, diamond, or sapphire needles to be used with the same sound-box. The Tone modifier regulates the sound to suit the size of the room. It is a handsome instrument, and makes a Christmas present that gives pleasure to numbers of people. It plays dance music for parties as well as all kinds of music in the most faultless way. Prices are from £22.2.6d to £357. All particulars can be had from Keith Prowse, [REDACTED]
[REDACTED]

..oOo..

COMMEMORATIVE RECORDS

George Woolford

Illustrated on the front of our magazine this month, is the second in a series of discs, either 7" or 10" issued to mark an occasion in British history. Collectors will observe that the Berliner "plate", issued in between January and February 1901, has a finish far superior to other discs contemporary of this time.

This disc marked L.2, was issued after the death of Queen Victoria, and is the normal size of 7 inches. Unlike normal Berliners however, the thickness around the rim is nearly $\frac{1}{4}$ inch. The recording is very clear and forward, also luckily it has not been played very much, the recording, I think, having a lot to do with the condition of the disc.

The recording cut, in appearance, resembles the London cutter but it may be more than a coincidence that the number prefix is L, this may be one of the first discs pressed in England, as the time involved must have been very short, as public mourning only lasted 1 month. The recording is of Chopin's Sonata in D flat minor, the third movement, commonly known as the Funeral March. This is played by a brass band, with muffled side drums, which are very well captured. Allowing for the slow speed this disc is recorded at about 70 rpm.

/continued

102 Comparing other contemporary Berliners produced, with handwritten and etched labels, the Trade mark Angel and Berliner Gramophone signs at this time only being stamped. This Victoria disc stands out in finish. All the lettering is stamped, the highlights of her reign being given around the circumference. The centre area has an embossed relief portrait, similar to the short lived one employed on British currency in the 1880's.

The reverse has a polished surface with 8 angels set symmetrically positioned across the area. The centre portion is enclosed with a raised ring, in this area is the Berliner Gramophone stamp and the record number. This disc, lacking any centre spindle hole, came complete in a circular cardboard box with an ebonised saucer shaped timber plate. The disc fitting into the slight lip around the circumference. The saucer is nearly 1 inch thick, which allows the spindle to be accommodated in the thickness.

Further details and illustrations will appear in the next issue including it is hoped at least 3 further discs in this series.

..oOo..

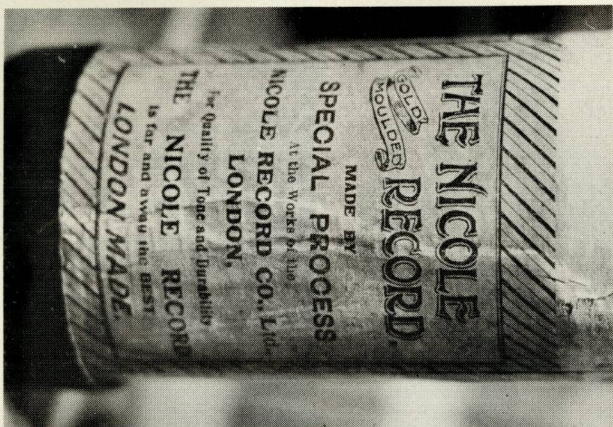
HILLANDALE NEWS is published on behalf of THE CITY OF LONDON
PHONOGRAPH & GRAMOPHONE SOCIETY by G. Frow, [REDACTED]

[REDACTED] Sevenoaks, Kent, England, to whom all articles and advertisements should be sent.

Postal Orders and cheques (checks) should be made out to the Society and sent to the Treasurer:

A.D. Besford, [REDACTED], Gt. Yarmouth, Norfolk.

NICOLE



SEE PAGE 87

